NO. 82

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ETCETERA & THE COMIC READER

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NEWS

DC GOES 20¢

As of the May 1st releases, all National comics will be 32 pages and 20¢. This move is based entirely upon the imponderable and unknowable facts of sales and distribution. As sales reports have been indicating an upsurge in many books over the last few months, I tend to think that distribution is the cause.

The annual releases have been changed to 64 page - 35¢ books. I don't know at this time what number of pages will be devoted to material, and what number of pages to ads. The books will remain mixed format, however.

All of these changes are as of now (Feb 2). What will happen in the next few weeks is impossible to guess.

There will be 24 pages of story material in DC releases. The only books really affected by page cut-back are the gothic loves and the two new Burroughs' books--Tarzan and Korak. The situation will the ERB books is being resolved by the creation of a third book, The Burroughs' Adventure Book, featuring the John Carter and Pellucidar. This new book will be edited by Denny O'Neil.

There are a lot of changes coming from DC: frequencies, annuals, features, et al. Most of those were set for publication as of this issue but when the change-over took place they were changed around again and won't be printable till next month. One of those items is the long-awaited new Kirby book, replete with pictorial preview.

Speaking of Kirby, his Spirit World 2 & 3 stories have been slated for publication in a new title--Weird Mystery--on sale in late May. The book is a 4-color bi-monthly magazine and will feature brand-new Kirby material indefinately.

Another new DC title is Wanted. The first issue is similar to the superhero DC Special issues (8, 14) with all reprint material. After a number of issues it will switch to new material.

Both of those books will be out in May and will be numbered beginning with 2 due to some obscure Postal regulation.

The change-over of the annuals may not take place till June since editor Bridwell has completed the Batman (May) issue. Many changes are being made in the annual line-up after the Batman ish.

Mister Miracle 9 is a flash-back type issue. It tells the story of his escape from Apolipis, how he met Barda, and we meet Himon, the inventor of the Mother Box, The Boom Tube, and the escape techniques used by Mr. Miracle.

The second GL/GA paperback has been slotted for March release. It will reprint issues 78 and 79 with an introduction by Denny O'Neil. The first volume is out (Paperback Library, 75¢, 64-729) but has spotty distribution. The Batman hardcover is also out and is a marked improvement over the Superman volume.

Before the change-over to 64-pages a JSA story was definately planned for the JLA annual. The story most likely to be used is "Crime Set To Music". It stars Sandman (by Simon and Kirby), Starman, Hawkman, Spectre, Dr Fate, Dr Mid-Nite, Johnny Thunder, and The Atom. It was originally published in All Star No. 19.

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PLEASE MAKE ALL CHECKS AND/OR MONEY ORDERS PAYABLE TO PAUL LEVITZ. RENEW PROMPTLY!

Upcoming in World's Finest is a Superman and Atom team-up taking them to a sub-atomic world.

GL/GA is slated to appear next in Flash 217 and 218. The story is by Denny O'Neil and is entitled "Killing Of An Archer". The script has been written and Neal Adams has a copy. After that?

Beginning in Justice League 100 is a story sending the Justice League and Justice Society on a search for the Seven Soldiers of Victory. It was originally planned as a three-part story incorperating the story from Leading 1 in reprint/flashback form. With the size switch the reprints have been cut out but the length of the story is some what up in the air. The script is by Len Wein and it will include cameo shots of Adam Strange, Elongated Man, Metamorpho, and others. The entire JLA will be on hand. Sheesh!

After Julie Schwartz stops reprinting Adam Strange stories (and he is not planning to reprint any of the Elias stories or all 16 remaining Infantinds, according to Infantino) there will be new Adam Strange stories. This won't be for a long while but it's nice to know.

Those circulation figures printed in comics are not accurate. They're just estimated figures, in some cases barely resembling the truth.

Dorothy Woolfolk is now editing Lois Lane. Details when I can get them.

The two-part early Batman story in the May annual was written by Gardner Fox.

There are new directions coming to the Superman and Batman strips. This is no major then the sand-thing series that was running in Superman or the Ra's Al Ghoul sequences currently running in Batman and Detective.

Ethan C. Mordan, assistant editor of DC's romance line has left the company.

No further cancellatione are contemplated at this time but a couple of other new books are being talked about.

The second issue of Jimmy Olsen under Joe Orlando will feature a Newsboy Legion filler concerning Angry Charlie which was plotted by E. Nelson Bridwell.

The next Lois Lane annual will be devoted to non-costumed heroines. In the running are character such as Dr. Pat, as well as Quality's Lady At Law.

NOTE OF SOME IMPORT: Mark Hanerfeld has retired from the comic art field. He has left his position at DC, sold off his personal collection, left no address, and has headed off for parts unknown. Wherever you are hiding, Mark, good luck and thanks for your co-operation and patience.

Mark hasn't been replaced. Marv Wolfman is currently commuting between the office cubbyholes of all the DC super-hero editors.

Beginning with issue 413 Action Comics will feature a monthly strip starring Metamorpho. It will appear in place of the untold tales of Superman and will be illustrated by John Calnan and Dave Cockrum. For the single month at the 25¢ size there will be a Superman reprint.

Artie Saaf has taken over the pencilling chores on Teen Titans from George Tuska. Inks will still be by Nick Cardy.

Nick Cardy is doing all the covers for Murray Boltinoff's magazines and the 100-Page annuals.

Berni Wrightson has done a cover for either Batman or Detective (I believe Batman).

New logos: Batman, Jimmy Olsen, and the two gothics.

Bob Brown is pencilling the next Lilith story for Teen Titans.

Brave and Bold 102 is Batman-TT. Jim Aparo drew most of the book, had some family problems, and was forced to turn the book over to the team of Adams and Giordano. Needless to say, Adams put the book behind schedule.

Correction on last issue's item about Mimi Gold. She is working at DC in the production department. Sorry.

The Superman-DC survey club has been disbanded. Distribution has been pretty much straigtened out as a result of fan efforts. Form letters were mailed to members notifing them.

Quote hint for next issue: "I feel the earth move under my feet, I feel the walls tumblin' down". Plenty of things will be changing soon so stay tuned.

THE COVER is Tarzan by Alan Kupperberg, one of those unknown pros who work in DC's production department. He's the brother, incidentally, of former Etc. co-editor Paul Kupperberg.

MARVEL COMICS

The three features in the try-out books: Warlock, Werewolf By Night, and The Defenders, are each getting their own bi-monthly magazines during the months of May and June. New features will go into each of the three try-out books.

Doctor Strange will begin his new adventures in Marvel Feature 4. The first issue is scripted by Stan Lee and drawn by Barry Smith. Roy Thomas will probably begin writing the series with its second installment.

The other new features are still in the planning stage but they will begin in Spotlight 5 and Premiere 3.

King Kull 3 will be released in April and will continue the story of Thulsa Doom as begun in Monsters On The Prowl.

There's going to be another change of artist on Conan, possibly with Barry Smith returning to the helm.

Marvel is negotiating for the rights to The Lone Ranger, according to reliable sources.

Sgt. Fury has been changed to a bi-monthly. Marvel is releasing a new war book in March. For details of Combat Kelly, see the Coming Comics listings.

While Marvelites are unwilling to say what the size/price of their 72 annuals are (since DC's change has affected their plans also) they will have them. According to a distributers listing there will be 40 Marvels out one month so I imagine there are many new ones.

Steve Englehart corrected me on the spelling of his name so here it's right.

If you haven't gotten the Febuary issue of Where Monsters Dwell, then note that it contains an early Rich Buckler story.

A number of books on the Feb-March release schedules have weak lettering because Sam Rosen has been sick and there have been problems finding qualified fill-in letterers.

Doc Savage has been postponed for a while, possibly to the early summer.

GOLD KEY

Brothers Of The Spear will have its first issue published in March. It is scheduled for four issues in 72.

Another new release is Jungle Twins, released in January but with somewhat spotty distribution since several of my correspondants report not having seen it.

Sales figures on the reprint Magnus issue haven't come in yet but if the next few reprints sell well new stories might be tried.

Sales, in general, have increased in the past few months.

Coming out in July is Dagar The Invincable, a sword & sorcery book.

ET AL

The Monster Times is only distributed on New York City newsstands. Anyone wanting to receive copies who lives outside the metropolitan area should send in for a subscription. Sub copies arrive a couple of weeks after newsstand release.

Speaking of subscriptions, DC subs arrive folded in half and sometimes arrive early, sometimes late.

Ross Andru and Mike Esposito have formed a publishing company, Kevart, and have hired Sol Brodsky as their production manager. Their first product, a 50¢ b/w book is entitled Up Your Nose (And Out Your Ear), a humor magazine. It is bi-monthly and the first issue came out in January. The art is all A&E except for one story by John Costanza. Turnabout is fair play?

Eerie began a new sword & sorcery series in its February issue.

Late in January, on Walter Cronkite's syndicated radio program, he talked about comics and the changes in the field.

NY City College radio has begun a series on comics and comic fandom. The series will consit of ten segments, each running up to two hours. Denny O'Neil was on the first, Roy Thomas is booked for another. A syndicate has the rights to use these programs on commercial radio if they wish, but no one knows their plans yet. The host is fan Pat O'Neill.

The con that Adam Malin & Gary Berman were planning for the month of April has been postponed, perhaps until October.

Coming Comics

THOR (200, June). This issue is basically a 19-page stock story of Ragnarok done by Stan Lee and John Buscema. It's being used because John B. was busy opening up his restaurant. Gerry Conway contributed the script for a two-page frame that incorperates it into the current story line. Look for "revelations" next ish. On sale on March 7.

DAREDEVIL (88, June). The return of The Purple Man (last seen in DD 4). Plus details of the past of The Black Widow and Ivan. On sale on March 7.

IRON MAN (47, June). An origin recap as Iron Man goes through self-analysis to prove that he believes in his existance. On sale on March 7.

MILLIE THE MODEL (196, June). On sale on March 7.

WESTERN KID (4, June). Reprints, on sale on March 7.

FEAR (8, June). Reprints, on sale on March 7.

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SUB-MARINER (50, June). Subby returns to his Antartic homeland to find Prince Byrrah. This issue starts a new look on Sub-Mariner. Bill Everett takes over the art chores (and contributes the script for this issue) and recaptures the style of the original stories, according to those who have seen it. Subby begins to revert to his old speech patterns too. Another "old look" item is Namorita, a relative of both Subby and Namora who becomes a supporting character. On sale on March 14.

INCREDIBLE HULK (152, June). This ish and 153 are done by Gary Friedrich, Dick Ayers, and Frank Giacoia. The story was originally planned as 34-page filler but with a little lengthening and editorial juggling were reshaped to fill the gap when Herb Trimpe went off to England. The plot involves Hulk on trial with a lawyer who just happens to be Daredevil on the side. On sale on March 14.

AMAZING SPIDER-MAN (109, June). Doctor Strange guest stars as Spidey continues his battle with the Death Cult. Also look for a very interesting conversation between Gwen and Aunt May. On sale on March 14.

THE AVENGERS (100, June). This is it. Every last Avenger in a battle with the hoardes of Olympus. Barry Smith pencils. Inks by Smith, Sinnott, and Shores (Smith was spending his time rehearsing for Carnegie Hall). Here's an Avengers checklist: Ant-Man, The Wasp, Iron Man, Thor, Hulk, Capt America, Rick Jones, Hawkeye, Quicksilver, The Scarlet Witch, Swordsman, The Black Widow (?), Hercules, The Black Knight, The Black Panther, The Vision, and, if they can bring him back from the dead, Wonder Man. On sale on March 14.

MARVEL TRIPLE ACTION (3, June). From FF 59 the reprint should be "Doomsday". On sale on March 14. (Now bi-monthly)

CAPTAIN AMERICA (150, June). A Gerry Conway sf story starring Cap, The Stranger, Batroc, and a beast called Jakar. On sale on March 14.

MONSTERS ON THE PROWL (17, June). Kull is conspicuously absent because he is waiting in the wings for his own book to return somewhat later this year. On sale on March 14.

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RAWHIDE KID (100, June). Those of you who follow this book know that over the years the Kid has run across his brothers. Well, they're back for this anniversary story. On sale on March 21.

ASTONISHING TALES (12, June). Once upon a time Len Wein and Neal Adams did a story called "Man-Thing" for Savage Tales 2. When the book died the story was slated, with a number of revisions by John Romita (Adams was invited to do them but didn't), for a portion of a Ka-Zar story done by Roy Thomas and John Buscema. The title--"Terror In The Everglades". On sale on March 21.

THE X-MEN (76, June). This ish should reprint the first story of Factor Three and The Banshee - "The Wail Of The Banshee". On sale on March 21.

HARVEY (3, June). New material begins in this issue. Script by Stu Schwartzberg. Pencils by Marie Severin. Inks by Grainger and Scarpelli. Bi-monthly. On sale on March 21.

MARVEL TALES (35, June). Now bi-monthly. Spidey 51 should be reprinted--"In The Clutches Of The Kingpin". On sale on March 21.

HERO FOR HIRE (1, June). Luke Cage, a supposed combo of Shaft and Superman, debuts in this issue. Script is by

Archie Goodwin, art by George Tuska and Billy Graham. On sale on March 21.

SGT. FURY (99, June). Fury goes to bi-monthly schedule once more and reprints "The Grandeur That Was Greece" from 33). On sale on March 21.

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FANTASTIC FOUR (123, June). This closes up all the threads of the latest return of Galactus. On sale on March 28.

OUR LOVE STORY (17, June). On sale on March 28.

LI'L KIDS (6, June). Now bi-monthly. On sale on March 28.

MARVEL SPOTLIGHT (4, June). Now bi-monthly. WEREWOLF BY NIGHT invades the Island of the Damned. On sale on March 28.

THE OUTLAW KID (10, June). Mike Friedrich, Dick Ayers, and George Roussos contribute a new 14 page story of The Outlaw Kid. The story includes an origin sequence. There's a reprint filling out the issue. The book was restored to bi-monthly status because the first series of reprints sold well and no more reprints were left. On sale on March 28.

COMBAT KELLY AND THE DEADLY DOZEN (1, June). Gary Friedrich, Dick Ayers, and Jim Mooney put together this new bi-monthly war book. The intention is not to be realistic, just to be interesting. On sale on March 28.

Coming Comics

OUR ARMY AT WAR (245, May). Sgt. Rock ventures into enemy territory and gets captured. Can they break The Rock? Read "The Prisoner". On sale on March 2.

WONDER WOMAN (200, June). Dick Giordano does the pencils and the inks for this issue's tale-- "The Beauty Hater"--which features the return of Doctor Cyber. Jonny Double's in this issue also, busy getting shot and run over. The reprint is another Wonder Girl story from the early sixties. Denny O'Neil begins a contest for a new lettercolumn title. On sale on March 2.

SUPERBOY 100 PAGE DC SUPER-SPECTACULAR (DC-12, 185, May). Superboy is represented by two solo tales:"Clark Kent's Super-Father" (the first story of Jax-Ur), and "The Rip Van Winkle Of Smallville". He's also in the Legion Of Super-Heroes story -- "The Eight Impossible Missions". The Teen Titans is represented by "The Astounding Seperated Man" from Brave & Bold 60, their first story under their own logo. The Star Spangled Kid and Stripesy are forced to figure out "The Jigsaw Puzzle Murder". Kid Eternity is in "The Kid Eternity Hoax". Plus the origin story of Little Boy Blue and the Blue Boys. Wraparound cover by Nick Cardy. On sale on March 2.

GHOSTS (5, June). Stories in this issue are: "Hearse Came At Midnight", "Hands From The Grave", "Death, The Pale Horseman", and "Caravan To Doom".

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JUSTICE LEAGUE OF AMERICA (98, May). Sargon The Sorcerer joins with the JLA in the conclusion of the Starbreaker novel: "No More Tomorrows". Golden Age reprints in this issue are Sargon in "The Woman Who Hated The World" from Sensation 70; and Starman in "Three Comets" from Adventure 92. On sale on March 7.

FALLING IN LOVE (132, May). On sale on March 7.

OUR FIGHTING FORCES (137, June). Johnny Cloud must take the place of a South Seas island chieftan, and place his own life in danger. The Losers , on sale on March 7.

WORLD'S FINEST COMICS (211, May). Superman and Batman team up once again to deal with a girl who is "The Fugitive From The Stars". Script by Denny O'Neil. The reprint is the first story of the original Green Lantern's mortal foe -- "The Harlequin" from All American Comics 89. On sale on March 9.

TOMAHAWK (140, June). After almost 26 years of continuous publication, and some 500 stories, Tomahawk beats the dust. His long career began with his origin story in Star Spangled 69 and ends here as Tom Hawk and his son go among the Indians to rescue a girl who doesn't want to be rescued. On sale on March 9.

THE FLASH (215, May). After several years the golden age Flash and the new Flash join forces again. Len Wein

scripted "The Death Of An Immortal". Rounding out the bookis the second story of the modern Flash, "The Man Who Broke The Time Barrier", from Showcase 4 with art by Infantino and Kubert. On sale on March 9.

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YOUNG ROMANCE (182, May). On sale on March 14.

KORAK, SON OF TARZAN (46, June). Korak invades "The Treasure Vaults Of Opar" in an 18-page story by Len Wein and Frank Thorne. Carson Of Venus begins its series of Burroughs' adaptions with "Mars Or Bust", a 9-pager by Wein and Kaluta. David Innes of Pullucidar begins his adventures in "The World Within" by Wein and Alan Weiss. On sale on March 14.

BATMAN (241, May). The Batman must search the city or else "At Dawn Dies Mary MacGuffin" by Denny O'Neil and Irv Novick. Robin, by Rich Buckler, stars in "The Secret Of The Psycic Siren", the first part of a story which digs at Lovecraft types. The golden age reprint in this issue is "The Case Of The Honest Crook" by Finger and Kane, a classic early Batman story. Originally published in Batman 5. On sale on March 14.

FORBIDDEN TALES OF DARK MANSION (5, June) On sale on March 16.

MISTER MIRACLE (8, June). Scott Free invades the imagination of the Lump in "The Battle Of The ID". Also learn who is the masked prisoner of Section Zero. The reprint is the very first story of The Boy Commandos from Detective 64. On sale on March 16.

SUPERMAN (251, May). "The Island That Invaded The Earth" by Len Wein is this issue's lead story. The World Of Krypton, by Elliot Maggin and Rich Buckler, is entitled "The Day Krypton Didn't Die". The reprint, from no. 45 of Superman, is "The Case Of The Living Trophies". On sale on March 16.

TEEN TITANS (39, June). Gnaark returns to his savage state in the book-length "Awake, Barbaric Titan". Rounding out the issue is a reprint of Steve Ditko's first story of The Hawk And The Dove--"In The Beginning" from Showcase 75. On sale on March 16.

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HOUSE OF MYSTERY (202, May). Kaluta drew the intros to this issue's stories. "Sharing Of The Soul" by Jack Oleck and art by Sekowsky and Giacoia. Cain takes an active role in "Never Trust A Sorcerer" by John Albano and Nestor Redondo. There's a "Trick Or Treat" segment by Sid Greene. Steve Skeates and Sergio Aragones combine forces to produce a humor story--"The Poster Plauge". Reprints are "Stay Away From Me..I'M Afraid You Might Die" by Colan, and "Phantom On Wheels" by Prentice. On sale on March 21.

JIMMY OLSEN (149, May). Joe Orlando takes over the editorial reigns of JO and discards the radical changes of the Kirby era for a treatment of Olsen which is very reminscent of the Mort Weisinger era. The story is "The Unseen Enemy" by John Albano with art by Jose Delbo and Bob Oskner. The story involves a new cub reporter on the Planet and a black cop who was raised by Earth-1's Jim and Claire Corrigan. The reprint is a very nice 15 page Jack Cole Plastic Man story involving a 20 year old murder and an Aztec treasure. On sale on March 21.

YOUNG LOVE (95, May). On sale on March 21.

WEIRD WAR TALES (5, June). Alex Toth did the continuities for this "Escape Issue". Stories include a new Russ Heath "Slave", and two reprints "Toy Jet" (Heath), and "Human Trigger". On sale on March 21.

LOIS LANE (122, May). The Thorn joins forces with Lois to battle the 100 to a showdown in "77 Coffins". Reprints are a 40s Lois solo from Superman and a Schafenberger Lois story. On sale on March 23.

STRANGE ADVENTURES (236, June). Adam Strange faces "The Challenge Of The Rival Starman" in a story from Mystery In Space 76. The Star Rovers must try to figure out "Where Was I Born? Mars? Venus? Jupiter?" Plus "The Human Fishbowl" and "The Spaceman Who Came To Dinner". On sale on March 23.

GIRLS' LOVE STORIES (169, May). On sale on March 23.

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THE UNEXPECTED (135, May), "Death, Come Walk With Me", "The Corpse Was The Star", "Fame Comes To Killer Farnum" and "This Tree Bears Deadly Fruit" are the original stories. Reprints are "Map Of Menace" and "The Carbon Copy Man". On sale on March 28.

ALL DATES ARE CONDITIONAL TO THE WHIMS OF WHOLESALERS!

SUPERBOY (186, May). Superboy's involved with a prison revolt in this issue's lead-- "Mutiny Of The Damned". There's a second Superboy story--"Superboy's Strangest Secret". The reprint is the second story of Dial H For Hero: "The Marauders From Thunderbolt Isle" from House Of Mystery 157. On sale on March 28.

TARZAN OF THE APES (207, May). Lord Graystroke continues his origin story and Joe Kubert continues his fantastic artwork. And not one strategically placed warthog in the whole story! Plus a three page Foster/Tarzan reprint from the Sunday pages. John Carter of Mars continues his origin sequence in a story which Gray Morrow filled in on. On sale on March 28.

DETECTIVE COMICS (423, May). Batman must protect a man along his journey over "The Most Dangerous 20 Miles In Gotham City", story by Robbins, art by Brown and Giordano. Batgirl embarks on a new career in "Candidate For Danger". One of the reprints is a Johnny Law story from Big Town 15--"A Shadow Of A Doubt". The other is "The Big Heist" from Gangbusters. On sale on March 30.

ACTION COMICS (412, May). Cary Bates scripted the two Superman stories in this issue-- "Secret Of The First Metropolos" and "Menace Of The Sky Sorchers". The reprint is Eclipso in "Duel Of The Divided Man" with Lee Elias art. On sale on March 30.

ADVENTURE COMICS (419, May). Do you remember "The Nature Of The Beast" from Adventure 410? Well, Mike Merrick's back in "The Thief Who Loved Supergirl" written by John Albano with art by Tony DeZuniga and Bob Oskner. The Black Canary story concludes in this issue, by Toth and O'Neil as last issue was. This is old villains month, I guess, 'cause Zatanna is busy tackling her foe from 414-5, Gorgonus, in a one-parter by Len Wein and Dick Giordano entitled "A Nightmare Called Gorgonus". The reprints are: Phantom Stranger in "Deadman's Hand" and The Enchantress in "Beauty Versus The Beast". On sale on March 30.

HEY, FOLK! HOW ABOUT SENDING IN NEWS LEADS ON PARTS OF COMICS OTHER THAN DC AND MARVEL. MY CONTACTS ARE NON-EXISTANT IN THOSE AREAS AND I NEED HELP! IF YOU WANT WIDER RANGE COVERAGE IN ETC/TCR I MUST HAVE HELP. I SIMPLY CANNOT DO IT ALONE.

REVIEWS

THE MONSTER TIMES is the latest of the magazines devoted to our brothers in horror movie fandom and ourselves. It has Gray Morrow cover art and a poster and a two-page strip by Wrightson. It includes an interesting history of King Kong, Nosfratu, and Der Golem. The best article was "Things To Come" by Al Asherman. Denny O'Neil contributed the movie review, "A Clockwork Orange" and did a good job. Towards the bottom of the issue's line-up is a review of the Buck Rodgers book which has been out for about two years. "Mushroom Monsters" is a good introduction but I'll wait and see if it develops.

All in all the first issue was good. It will give CoF a run for its money and put FM out of its misery.

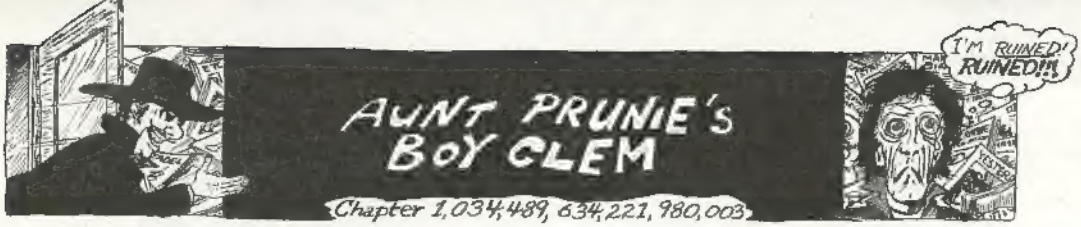
The second issue is devoted to Star Trek, in honor of the con. There's a history of the show, an article on the comics version by Len Wein, a feature on other TV spacemen, an interview with Bill Shatner, and a Gray Morrow cover and poster. An article on Space Gear goes into the phasers and the other gadetry. Al Asherman contributes a bio of Gene Roddenberry. There's also a report on the show's last day by Joan Winston.

TMT is published bi-weekly and is available outside of NYC only by subscription: 13 issues for $6 or $10 for 26 issues from: TMT, POB 595, Old Chelsea Station, NYC, NY, 10011. Subscribers get a free 25-word classified ad. /Liam O'Connor

John McGeehan, TCR's old Fanzine Index writer, has compiled a listing of fanzines published from 1961 to Oct 71. He is such a completionist that I'm sure it's a beautiful job. Order it if you dig fanzines. 35¢ from John at 405 E. 5 St, Santa Ana, Ca, 92701.

LAST MINUTE: There's a new Signet paperback out--The Mad Morality. It's a reprint of a hardcover by Vernard Eller which reprints Mad stories with introductions.

This is the last inch on my proofs and I'm just going to fill in by saying that 'tis the third of February and I am going to sign off and wish you all a happy month of February and see you on March 11. Okay?



You say you spent all your savings advertising your fannish wares in a zine that reached two guys who were broke at the time in Dipnoodle, Tenn., and now your Aunt Prunie is about to have her iron lung repossessed by evil Mister Stoopnagle? Is that what's bothering you, sonny?

Then cheer up, boy, because NOSTALGIA NEWS is alive and kicking, deep in the heart of Texas!

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REMEMBER WHEN is NOSTALGIA NEWS' proud new sister-publication. Herein are exhumed and examined the relics of yesteryear--the popular culture that carried a couple or nine generations through an assortment of wars, depressions and other aspects of the good ole days. Here are the old radio shows, the great and almost great motion pictures, the pulps, the comics, the serials, and the personalities that made yesteryear what it was--names like Orson Welles, Edgar Rice Burroughs, Harvey Kurtzman, Carlton E. Morse, and Boris Karloff. Return with us now to those thrilling days of yesteryear, with articles on: DOLLMAN COMICS (Margaret Gemignani writes on the original incredible shrinking superhero), GROUCHO MARX (a look at his zany radio adventures), THE INJUSTICE GANG (the mightiest teamup of villians in comic history), DAY OF THE LOCUSTS (Steven Utley's discourse on Spark Man, Dynamic Man, the Face, Skyman, the Grey Comet and maybe four dozen other overlooked defenders of Truth, Justice and the American Way), BORIS KARLOFF (a tribute to the King of Monsters), UNCLE SAM (Ray Miller's article on the most patriotic comic hero of all time), MAD FOREVER (a loving look at Mad Comics and Magazine), plus features on RUPOLPH VALENTINO, the golden-age BLUE BEETLE, TEX RITTER, THE SERIALS OF MASCOT FILMS, ABBOTT & COSTELLO, EDWARD G. ROBINSON, and more--all in REMEMBER WHEN!!

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Pardon Me. My Wallet Is Leaking

Inflation - Fandom Style by Mark Ammerman

Ah...the aromatic smell of freshly printed pages. My goodness...the ink is still wet! Look at the stacks! But they sure soaked me for it...offset gets more costly everyday. Hmm...lessee, since this issue is already printed up, wrap-around, all I have left to do is mail them out to all the hungry little fans out there who responded to my ad four months ago. Apparently, they didn't think a buck and a half is too much to ask for 30 offset, wrap-around pages and with PRO ART to top it all off. I had a hard time getting Giordano to sketch that illo too. Man, I still have bruises from trying to get through that crowd of fans at the con...and then when I dropped my sketch pad in the lecture hall. I must have crawled around for ten minutes before I saw that Jim Steranko had kicked it half way up the middle aisle. Oh well...I wonder how much the postage will cost. I hope it isn't much more than 10 cents, although I guess I charged a quarter extra for postage and handling. Never did know what they meant by handling. Lemmeseenow, gotta buy envelopes. Damn, I forgot all about them. It'll take me a couple of days at least to get them. Those guys can wait awhile. Right now, I gotta watch The Mod Squad. Yep, this issue's gonna get me a good rating from George. Love that Giordano piece (footprints and all).

HEY....y'all out there! This is Marcus coming at ya', and I wanna say something especially to you zine editors. It's about time that someone did something, because fandom may end up in a rut that will be hard to get out of. I'm talking about PRICES, man. MONEY!

Yes, money...those little pices of shiny metal and those crinkly pieces of green paper that seem to disappear from you quickly these days. Money...the root of all evil...that can buy you anything you want 'but love;' Money...whay you, the fan, spend all the time in an effort to keep up with your ever moving, always growing hobby. Did you ever try to figure out how much you shell out a year in buying comics, fanzines, adzines, going to cons, and if you're an editor, putting out a zine, or paying for ads and such? No? Well, for comic books alone, in the past four months, I just discovered that I spent about 63 dollars. Now, I realize that I may buy more comics than the average fan, because I buy all DC and Marvel comics (except the romance line), and I buy almost all Charlton as well as Gold Key, Warren, and whatever else comes along, but comics are no longer as cheap a hobby as they used to be. That's obvious, and not really what I want to talk about. I want to talk about the fanzine. It too is no longer as inexpensive as it once was. In the past you could get some of the best fanzines going for only a quarter. At that time, the best ones may have included some ditto zines but what did that matter? Up to a year and a half ago one of fandom's best known zines, Comic Crusader, was only 35¢. And how long did Bill Wilson hang on, selling his zine for 25¢?

Recently, the idea behind fanzine publishing has been to make money. That's ridiculous! I'm not saying that I8ve got anything against making money, but with the number of fans who buy zines you have to charge an awful lot to make a profit. And what is charged for a zine affects its sales. You may have excellent material, all fan, and charge a dollar for 20 offset pages. If it sells, it shouldn't. Even if it was 20 pages of pro art I wouldn't think of paying a dollar for the darn thing. Compare the fanzine to a pro comic. Why pay $1 for 20 pages of pro work in black & white when you can 52 pages of similar material in color for a quarter? It's stupid!

When the fanzine first started out, it was mostly just a comic book type thing, which evolved into the format that it has today. For some reason, today, the comic thing doesn't sell, unless done extremely well. Why? Because why buy an amateur comic book at a higher price when you can buy a relatively cheap professional product. The fan has realized this is a reality, and so the strip zine faces an uphill struggle. However, the fanzine that boasts of articles and art, stories and folios is a different thing. You can't go to the newsstand and buy that kind of thing. So...when an editor accumulates material by well known fans and slaps it together into a fanzine, he can be mildly sure of success. BUT, his product has become grossly overpriced. The zine editor is living off the gullibility of today's fan, who throws caution and money to the wind in search of the ultimate fanzine. He figures... the more it costs, the better it is.HA!

FANDOM FORUM - Pardon Me, My Wallet Is Leaking by Mark Ammerman (continued)

Today's editors have it easier than they might think. They're breaking into a field that has been opened by people who had to be innovative to make it. Now, anyone can make it...or so they think, and so they keep on trying. Well, more power to them and all that, but, man, those prices they try to get away with! Where, in former years many an editor has been struggling to keep a dependable zine going, at a price that would keep fandom buying it, now it seems that just about everyone is jumping on the wagon. But now, instead of putting out something that will keep fandom interested, PROFIT is one of the major factors. The buying fan is there, so now go exploit him...that seems to be the overwhelming "Rogofskiesque" attitude which is overcoming us all. Isn't it bad enough that the rest of the nation's prices are going ever upward? Can't we have a little self-control? Offset is NOT the only way to print a quality zine, although a zine almost has to have some offset to survive anymore. And even so, it's not as expensive a process as some make it out to be. Again, I'm speaking from my own personal experiences. I publish Comic Courier, a zine which is usually half offset/half mimeo, and for the past three issues, my page count has been over 50 -- the price only 35¢. I did it for you. I don't want to be a martyr, but I would like to set an example. I have to take the brunt of the costs on myself. I don't have pro art, I don't have wraparound covers, I don't have color. I do have talent working for me and that's what's selling the mag. I want everyone to read Comic Courier, and I want them to see what my staff can do--they write, they draw, they tell jokes--all for 35¢. How can you expect people to want to buy something, out of curiousity to find what all the unknown contributers can do, if you charge so damn much? My first issue was all mimeo except for a crummy offset cover. It was 40 pages and I charged 60 cents plus 10¢ if they wanted it in an envelope. I was dumb. That was three and a half years ago. I was new to fandom and I WANTED TO MAKE MONEY. Little did I know that you just don't make money with a fanzine. I guess there are some publishers who do pull off profit but the majority of us have to be stuck with the fact that we may not even break even. My philosophy is this: What ever I spend in the printing and mailing of an issue, and the buying of ads to sell it, is ALL money that I may as well count as gone. Then, anything that I get through orders will all seem like profit. It's simple-and as long as you think of profit that way, why charge outrageous prices? Profit is profit, no matter how much. Don't be greedy. Cause buddy, if you're gonna charge 85¢ for your 20 page mag, I'm not gonna buy it, and I hope NO ONE does, unless you've got 20 pages of pure comic revolution. Everyone see ads for Phase 1? Five freaking bucks, man! Sure it's 84 pages, but Steranko's History didn't even cost that much and it's a helluva alot bigger. If you're a millionaire it wouldn't trouble you any. But, brother, my wallet's beginning to thin out so I'm pinching my pennies. I think you had better also.

REVIEWS

PAUL HUGHES

AMAZING ADVENTURES 11 - THE BEAST. My first reaction to this book was negative. My second reaction, after I had thought about it, was once again negative. The idea of a Beast mag sounded good, but not as a mutant-mutant. All Marvel is trying to do here is cash in on the horror craze in the comics. Now don't get me wrong--some may like it, but it's not for me at all!.

The books opens with the Beast already mutated and then goes into flashbacks to review how he obtained this body to match his name. It seems Hank quit the X-Men to work for a genetic project. He was Mr. Brains there and also had a girl friend. He finds the cause of mutation (chemical cause--for other causes of Marvel mutants and how it relates to the FF send 75¢ to me for Fandom Media 3 at 9440 Nichols, Bellflower, Ca 90706). Why Hank drank the formula instead of just putting on his Beast costume? No one would have known who he was. Anyway, he drinks it and he turns into a werewolf type. He stays in that form too long and is doomed to remain that way.

Sutton's artwork was good, too bad I can't say the same for Conway's writing. Where are the Inhumans?

BACK ISSUES

TCR 77 - 15¢

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ETCETERA & THE COMIC READER 10/78, 11/79, 80, and 81 - 20¢.

Contemplation. No high-falutin article this time folks, just plain talk. If any of you out there actually undestand any of my pieces appearing here in Etc. I admire you. I'm still puzzling tham all out myself. For a change let's just mull over some observations.

The world Jack Cole creates in his Plastic Man makes perfect sense to me. PM's power of extending himself and how he is attacked by the world suggests a metaphor to me. In the splash of"Plastic Man Products" in DC Special 15, we see PM out cold being manhandled and abused in 1,000 ways by a bunch of customers. When I saw this I thought "Wow! Here is a great image of a highly emotional and sympathetic person heroicly keeping himself open to any experience, fearing neither to search or to find, having his emotional sensitivity taken advantage of and trod upon by others." Cole must have known this; he went crazy, you know.

Len Wein's Superman script, "Danger-Monster At Work" besides the usual sparse logic of all Superman stories have, had real significance. What I liked best was the page of Kent talking with the other tenants in his building about their plans to arm themselves against burglers and street crime. What's neat is that finally comic writers are including what is close to their real lives in their story lines. This is on the road to self-expression that we all want to see.

And on pg 9, panel 4 of the same story against a photo of Manhatten skyscrapers and streets in the rain, flies Superman. His arms are outstretched and his face waars a serene and loving expression.The World's Mightiest Mortal gives the city a benediction of peace. Swan's art has always impressed me with its underlying theme of accepting things as they are without fitting them to arbitrary subjective notions. From this talent comes his ability to make us believe in the super heroic fantasies he draws.

Kirby and Toth seems to me to be in the front of the pack these days. Kirby is expanding his fantasy world to include caricatures of real people. While I'm not too sure how good a caricaturist Kirby can ever become, he gets a gold star for breaking new ground in new directions. I do trust him to shake the bars of his cage of commercialism all the way around.

Toth's latest for me is "Bride Of The Falcon" in Secret Love 3. Beyond the story Toth is gradually working and reworking problems of how best to distribute the content of a page of script over a two dimensional, rectangular, 6"x 9" surface. This is very important to achieving successful and handsome pages. If you begin to examine his work from this pursuit, a whole treasure chest opens. Up to now, Kirby was the only artist to master the 6X9 format. By using large panels, simple shapes, and a keen sense for what abstract elements make up a pleasing super hero page, he creates pages that work as whole compositions. On the other hand, Toth is developing a more sophisticated technique based on shapes and emblems that barely denote the figures and action. He arranges these on top of contrasting textures within which, the emblems gain meaning. In turn the larger context of the page is formed. Toth can lead your eye to see all the figures and actions simultaneously which I find exciting.

This is as far as any comic artist has gone in utilizing Modern Art theory. What's funny about Toth and this is that while he is the prime exponent of Mod Art in comics, he hates Picasso and alot of other abstract work. Certainly a paradox, because without a comprehension of those developments Toth could never be doing the great work he is today.

In fact my impression of the entire history of the comix/graphic story is that it has been traveling from one extreme to the other without ever finding a common meeting ground for its tendencies. This would explain the very difficult time the medium has had in becoming recognized as another art form even by the men working in it. Let me give some examples of the violent but balanced contrasts. Comics history, for me, begins in 1938 when Superman initiated 12 years of heaps of cheap comic books. All of them were about juvenile fantasies on one sensational theme or another without writing or any very professional artwork, in my opinion. They certainly lacked maturity, introspection, or intended insights into society. Not that they weren't fun, but

they were all definately Garish Zow Comics. And now what do we have? Heaps and heaps of Zap Comics that compensate in a Jekyl-Hyde fashion any repressed fantasies those old comics may have missed. And like Hyde, they compensate for any deficiencies in their former self through overcompensation. Not much difference between the two heaps, is there? Then 1950 and five years of real quality in EC making up for all the previous twelve years of junk. Then what? Another ten years of junk. Schwartz sf comics and assorted whitewashed honky comics. Then Marvel, a breath of oxygen, but looking back not enough to revive comics from the dead. We'll call it eight years of Marvel monopolizing the field. What next? Neal Adams enters the scene, the best commercial artist working in America, I contend. He alone makes up for the previous ten years and more. But where is he? In pro comics beating his brains out trying to do good work and get paid too. Then fandom becomes the stronghold in the medium. Richard Corben takes a hold dismissing all other pro comic artists except Adams with a wave of his air brush, and he lives in Kansas. I could believe he makes an average of $20 a page. And so? Toth lives up to his promise. He and Adams live on opposite coasts doing equally valid and diametrically opposed artwork.

Worse, none of these artists will talk, no one knows what they think. The only men writing critically: Spicer, Barrier, Kyle, Benson; do not write or draw in the medium. All I can figure is that the astrological chart of comics discredits a smooth progression towards refinement. Comics seem to attract the most contradictory and unmanagable personalities around.

I am standing before the map of the building looking for the little arrow that tells me: "You are standing here." so I can get my bearings. Ah, I've found it-- it says, when Seuling has his five day con this July all those pros better think of something to say or we'll all be bored to death. Arividerci.

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LETTERS ●

Just a brief note to comment on "What Fandom Needs is a Good..." by Byron Preiss (Etcetera No. 81).

I pride myself in being an expert "Ballyhoo Man" and have been responsible for hundreds of articles, radio and TV shows dealing with "Comic Art". Unfortunately, the newspapers, magazines, TV and radio stations all have a preconceived notion on the subject. As a result, stupid articles have appeared in the press about me (when, in fact, I was talking about Comic Art) stating that I "Sell $500 comic books." Things got so bad that one American fan remarked:"You could have a hobby just collecting articles on George Henderson."

My solution to the problem is really quite simple:-Stop giving interviews (where the journalist has final say)and start producing your own articles,radio, TV shows. This may sound like an impossible dream...but it isn't. Here in Canada, it is fast becoming a reality. It's not unusual for radio and TV personalities to read from one of my publications on air and both Canadian TV networks use me as a consultant. We have also opened an art gallery featuring comic illustration that is reviewed in the press as just another art gallery. I realize that I am a big fish in a small pond but the same is possible South of the Border. What you need is a Fandom Press Syndicate. A group of loyal fans willing to work for nothing. Their job would be to produce and mail well written (and factual) articles to newspapers throughout the world STRESSING THE FACT THAT THEY MAY BE USED FREE OF CHARGE. Fans should also approach local (I stress local) radio and TV stations with COMPLETE OUTLINES for five or six minute items on fandom, comic art, et al STRESSING THE FACT THAT THEY OFFER A COMPLETE PACKAGE (people to be interviewed plus visuals).

I have also discovered that Libraries and Universities are "in the market" for special exhibits...but must be provided with a complete package (an exhibit that need only be mounted). Such exhibits are public relations of the highest order and CAN be mounted by a small group of fans pooling their collections. I recently provided a Christmas exhibit for Canada's biggest library which resulted in two TV shows and numerous mentions in the press and

(continued on page 16)

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THE FAN SCENE

CONVENTION ROUND-UP: Star Trek Con was held on Jan. 21-23 and with attendance of 3000+ set a new record for sf/comic cons according to Co-ordinator Al Shuster. Guests were Roddenberry, Clement, Fontana, Asimov, and Majel Barrett. Con got write-ups in NY News and Post. Local TV coverage from CBS, NBC, PBS, and Municipal TV. ABC gave national coverage. +++ Newcon is a New England comic con planned for this Labor Day weekend at the Boston Sheraton. Membership is $2.50, tables $15 (jr. tables also available). Details will follow in Etc/TCR or get them from: Newcon, POB 3184, Brockton, Mass 02403. +++ LunaCon is coming up here in NY on March 31-April 2 at the every busy Statler-Hilton. Advance registration for this sf con is $3 (till 2/20/72) from Devra Langsam, 250 Crown St, Bklyn, NY. +++ Phil Seuling's five day bash will feature a new innovation--a fan floor show. Ken Kraft is putting it together and he needs a lot of help and a lot of ideas from people. Contact him via his ads in Buyers' Guide. Phil's also having a very large Popeye exhibit. There will be four evenings of movies at July 4 Con from 10 PM to 6 AM. Happy eyestrain! +++ Second Sunday is growing and growing. At the Jan. event some 400 people and 50 dealers showed up. +++ Cosmic Con is going to happen in Toronto on March 3-4. Guests are Morrow, Hinge, and Steranko. Sf writer Judith Merrill will also attend. They have a large film program including The Illustrated Man, Vanishing Shadow, This Island Earth, Barbarella, Planet Of The Apes, and Jason and The Argonauts. There'll be a rock concert by Alice Cooper also. Memberships are $3 from Tom Robe, 594 Markham St, Toronto, Ont, Canada. +++ The Detroit Mini-Con is being held on Feb 26 and 27. Memberships are $1.50 a day for non-FFCG members. Panels and the like were not listed in the info I received. Send memberships to: Arvell Jones, 5729 Cadillac, Detroit, Mi 48213. +++ Adam Malin & Gary Berman are thinking about running a convention in late April entitled Creation 2. I'll publish details as soon as I hear them.

Now for some general fan news collected with the aid of Duffy Vohland:

Graphic Story World has changed its format somewhat starting with its fourth issue. Editor Richard Kyle is now expanding the articles/features section of the magazine and adding pages. The new size for GSW is 32 pages and while he promises to maintain his news coverage (which is damn good on the fan press and surprisingly good on some pro items) he is giving more emphasis to the "magazine" portion of the book. The frequency is bi-monthly and the sub rate is 6 for $3. Order from: Richard Kyle, POB 16168, Long Beach, Ca 90806.

The final issue of Comic Comments, a fine newsmag published by Gary Brown has just come out. He will henceforth be editing a newsmag called "Comicscene" for Steranko's Supergraphics Co. When (and knowing Steranko's usual speed don't hold your breath waiting) the mag comes out I'll announce sub details, et al.

The proposed fanzine Utopia, which had a trial ish published, has folded.

Bill Lund has stopped publishing Collector's Chronicle and will begin a new sf/film zine.

Future issues of Don Richard's zine Quintessence may be delayed by personal hassles.

Comic Courier undergoes a staff shake up with No. 7. Mark Ammerman becomes asst ed and Mike Graycar will become editor.

Howard Siegel gave me a plug in RBCC that sounds like I paid him a couple of hundred bucks for. Thanks Howard but honestly, Etc/TCR ain't that great.

Joe Brancatelli's CFM is rising fast in the article zine world. His sixth issue featured the 1971 Dubious Acheivement Awards by Mark Evanier. Well, even though Etc/TCR won two I still think it's a great idea.

Duffy Vohland appeared on TV in his area to talk about comic fandom.

Jack Kirby's Spirit World is reviewed on pages 105/6 of the Febuary 72 issue of Fate magazine.

Wally Wood's new "Sally Forth" strip began in the Dec 25, 1971 issue of the Pacific edition of Overseas Weekly. Its a parody of Flash Gordon. He is also doing a dramatic strip entitled "Cannon". Howard Chaykin and Nicola Cuti are doing a western strip -- "Shattuck".

Fan Mike Uslan is teaching a course on comics at Indiana University for credit and as a result got a UPI writeup.

The first GL/GA paperback was in a few NY stores in early January. The cost is 75¢ and its very nicely done. There really isn't much new material (a leg here, a hand there) but the layout was drastically changed and it reads wellas a paperback. The total new dialogue is six words or so. The back cover is also new. I have no idea how GL/GA's cancellation will affect the second collection.

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next ish: NEWS, COMING COMICS, RADAR IN THE VOID (on Richard Corben), REVIEWS, THE WANDERING FAN (on the Comics Code), THE FAN SCENE, FANZINE REVIEWS, AND SUPER-KINNEY. PLUS COMPLETE INFO ON NY'S EC CON. THE GOETE BALLOT MAY MAKE IT ALSO. SEE YOU THERE?

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ETC.

Happy Year Of Etcetera! And a very special THANK YOU to those people among you who have been a part of Etc.

The entire structure of comics is changing these days and its kind of hard to look into the future with any sort of accuracy but as long as I can I'll try and project to the future for you.

Hey--the 8th and 9th issues of Comic Fandom Monthly will feature a l-o-n-g article by me on the circulation data from DC and Marvel including charts and two-color graphs of five-year trends at both companies. Get it!

LETTERS (continued)

on radio. The same exhibit, rearanged, is moving to a University in February.

Enough...my brief note rambles on. In essence, what I am saying is...what we need is a small corps of people willing to work for fandom without thinking "What's in it for me?"

Capt. George Henderson

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